WHITNEY MAGAZINE

January–March 1999

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HOURS

Wednesday 11 am–6 pm
Thursday 1–8 pm (6–8 pm pay-what-you-wish)
Friday–Sunday 11 am–6 pm
Monday, Tuesday* closed

*ArtReach Tuesday for specially scheduled education programs; galleries closed

ADMISSION

Members free; Adults $9; Senior citizens (62 and over), and students with valid ID $7; Children under 12 free

FREE ADMISSION FOR A YEAR

Become a member of the Whitney and enjoy free admission, invitations to opening receptions, discounts at the Whitney Museum Store, Whitney Museum Bookstore, and Sarabeth's Restaurant at the Whitney, and other benefits. To join, visit the Membership Desk in the Museum Lobby or call (212) 570-3641.

LOCATION

945 Madison Avenue at 75th Street
Subway: 6 to 77th Street and Lexington Avenue
Bus: M1, M2, M3, M4, M18, M30, M72, M79

WHITNEY MUSEUM STORE AND WHITNEY MUSEUM BOOKSTORE

Store
Tuesday–Sunday 11 am–6 pm
Thursday 11 am–8 pm

Bookstore
Tuesday–Sunday 11 am–6 pm
Thursday 1–8 pm

SARABETH'S RESTAURANT AT THE WHITNEY

Tuesday 12–3:30 pm
Wednesday 11 am–4:30 pm
Thursday 11 am–4:30 pm with Café open until 7:30 pm
Friday 11 am–4:30 pm
Saturday and Sunday 10 am–4:30 pm; closed Monday

Whitney Museum members receive a 10% discount

General Information
(212) 570-3676

Offices
(212) 570-3600

Education Department
(212) 570-7710

Membership Department
(212) 570-3641

Whitney Museum Store
(212) 606-0200

Whitney Museum Bookstore
(212) 570-3614

Whitney Museum at Philip Morris
(917) 663-2453

Whitney Museum at Champion
(203) 358-7630

Sarabeth's Restaurant at the Whitney
(212) 570-3670

WHITNEY WEB SITE

www.whitney.org

Visit the Whitney Museum of American Art's Web site to gain access to images, information, and a forum for discussion designed to enhance appreciation of American art.

FROM THE DIRECTOR

At the Whitney Museum of American Art, our upcoming exhibition programs explore and interpret a century of American art. Unique among institutions around the country, the Whitney continues to represent the efforts of leading American artists in an interpretive context and, along the way, seeks to reveal the complex nature of a national identity. Through thoughtful, sometimes provocative readings of contemporary artistic expression and issues, the Whitney Museum has consistently acted on the belief that art can help us understand and come to terms with our complex past and our present.

The Museum's exhibition program for our Winter and Spring seasons reflects those ideas, as we present a diverse roster of artists whose efforts include new genres, installations, photography, realist sculpture, and a look at contemporary work from our extensive Permanent Collection.

These exhibitions include a commissioned new project by Seton Smith, an installation by Lynne Yamamoto at our Philip Morris branch, the Marian and Benjamin A. Hill collection of classic Walker Evans photographs at the Champion branch, and a timely retrospective of Duane Hanson's uncanny and engaging realist sculpture. Also on view is a debut exhibition of the collages, drawings, objects, and ephemera of an essential precursor of Pop, the late, and under-known, Ray Johnson. The exhibition *Hindsight* takes us through recent contemporary art from our collection, in all media and by a diverse group of artists, while our commitment to the art of the first half of the twentieth century is reflected in the Permanent Collection, on display in the Leonard & Evelyn Lauder Galleries on the fifth floor. The first part of our all-encompassing survey of modern American art, *The American Century: Art and Culture 1900–2000*, opens in April with works from 1900 to 1950. It is certain to elicit powerful memories for many and to inspire a new generation to discover the art of this rich and turbulent era. The second part, dealing with American art from 1950 to 2000, opens in September and leads up to the *2000 Biennial*, which will bring our audiences into direct dialogue with the very latest works by emerging and established contemporary artists from across the country.

As the Whitney Museum's new director, I hope that you'll join me in the exhilarating seasons and years of exploration to come. We offer a place to probe the more enduring issues and values of our time and our past through the eyes of our artists—our most treasured national resource.

Maxwell L. Anderson, *Director*
director@whitney.org

January 14–March 21

RAY JOHNSON: CORRESPONDENCES

Floor 2
Mildred and Herbert Lee Galleries

"Make room for Ray Johnson whose place in history has been only vaguely defined. Johnson's beguiling, challenging art has an exquisite clarity and emotional intensity that makes it much more than simply a remarkable mirror of its time, although it is that too."

—Roberta Smith, *The New York Times*, 1995

In 1995, when the reclusive Ray Johnson died, untold numbers of works of art were discovered in his house. Drawing upon this vast trove, Donna De Salvo, Wexner Center for the Arts' curator at large, has organized *Ray Johnson: Correspondences*, the first comprehensive exhibition of the work of one of the progenitors of the Pop movement. It features early paintings (1948–54), a full range of collages (1954–95), found objects, documentation and videos of Johnson's performances, and the mail art for which he is perhaps best known.

Johnson came of age during the 1950s, when the achievements of Abstract Expressionism were still fresh, yet ready to be challenged. In the mid-1950s, he became frustrated with painting and chopped apart his canvases. From the pieces, he constructed a series of beautifully realized collages, adding images of iconic pop figures like Elvis Presley, James Dean, Shirley Temple, and Marilyn Monroe.

Like other Pop artists of his time, Johnson combined the signs and symbols of contemporary culture with the lessons of abstraction to develop a new lexicon of forms. A pioneer in the use of found images and techniques of mechanical reproduction, Johnson also created in 1955 one of the earliest informal Happenings. In a downtown New York warehouse he arranged an installation of "moticos," his neologism for collages of advertising images and cut-outs of figures from popular magazines. Key to Johnson's aesthetic was a profound understanding of the complexities surrounding language and the inherently problematic relationship between textual signs and meaning. This thinking informed his fascination with fame, celebrity, sexuality, and the fragmentation of self in late twentieth-century culture. Eventually, Johnson's subjects came to include a wide array of icons from the art world and popular and intellectual culture, including James Dean, Jacques Derrida, Betty Grable, Lou Reed, Joseph Cornell, Pablo Picasso, Shelly Duval, River Phoenix, and Johnson

Rene Magritte, 1971
Mixed-media collage, 22 x 18 1/2 in.
Estate of Ray Johnson; courtesy
Richard L. Feigen & Co., New York

himself. Johnson first created "mail art" in the fifties. These works were part collage, part manifesto, part parody; he often instructed recipients to "add to," "return to," or "send to," spawning an interactive form, a continuous happening, that prefigured electronic mail.

When his close friend Andy Warhol was shot by Valerie Solanis in 1968, Johnson abruptly withdrew to what he called a "small white farmhouse with a Joseph Cornell attic" in Locust Valley, Long Island. There he sequestered himself and his art for the rest of his life. While his contemporaries became the subjects of newspaper and magazine articles, Johnson went underground, cultivating his role as outsider but maintaining his presence in the art world through his "New York Correspondence School." This was a free-floating, ever-changing network of hundreds of friends and acquaintances (as well as people he had never met who came to his attention through the media or at the suggestion of others) with whom he communicated by distributing ideas and artwork through the postal system.

By the eighties, Johnson was a legend in the artistic community, though the general public had little knowledge of him. During the last decade of his life, Johnson continued to produce new work and reworked earlier projects, an approach that characterized his lifelong ambivalence toward the idea of completion. *Ray Johnson: Correspondences* offers the first opportunity for an in-depth examination of the work of an artist who dissected many of the aesthetic, cultural, and theoretical preoccupations of the last forty years—a figure whose impact and influence finally can now be made public.

The exhibition is accompanied by a 224-page monograph, co-published by the Wexner Center for the Arts, Columbus, Ohio, and Flammarion, Paris, which will be available in the spring. It features an overview by the exhibition's curator, Donna De Salvo, as well as essays by Mason Klein, Lucy Lippard, Sharla Sava, Wendy Steiner, Jonathan Weinberg, and Bill Wilson. The essays explore the relationship between the "Correspondence School" and current thinking about communication; between Johnson and Marcel Duchamp; identity and self-portraiture as explored through collage and performance; the cult of personality as seen in the 1950s and its impact on artists; and the role of language in Johnson's work. These essays bring a contemporary reading to Johnson's work, while also situating it within its art historical context of Abstract Expressionism, Pop, and Fluxus, among other movements.

FREE WEEKLY TOURS
Free tours of current exhibitions are offered to adult and family audiences. Weekly schedules are available at the Information and Membership Desk in the Museum Lobby or by calling (212) 570-3676.

EXHIBITION CATALOGUE
Ray Johnson: Correspondences, by Donna De Salvo
Forthcoming in spring 1999

MEMBERS DISCOUNT
Members receive a 20% discount on Whitney publications and a 10% discount on non-Whitney publications.
See p. 16

Through February 28

DUANE HANSON

A Survey of His Work from the '30s to the '90s

Floor 3

Peter Norton Family Galleries

This exhibition, the first survey of Duane Hanson's art since his death, explores the sixty-year career of a prominent and popular American sculptor. Hanson (1925–1996) made sculptures of common people and settings, provoking important political commentaries about the human condition. He created a language based on the ordinary characteristics that people employ to read each other: stance, facial expression, physique, hairstyle, clothing, possessions.

In the mid-1960s, when Hanson's work first attracted attention, he was producing expressionist statements against war and violence with pieces such as *Motorcycle Accident* and *Gangland Victim*. At the end of the decade, he began to move away from these overtly violent statements on society to depictions of individuals as representatives of segments of our culture. He continued to comment on contemporary life but adopted an objective rather than expressionistic approach and began to create familiar types, such as *Young Shopper* and *House Painter*. These realistic recreations of commonplace Americans captured in unremarkable moments of their lives always have immediate resonance for viewers around the world.

To produce his sculptures, Hanson made casts from live models and then transformed them into bronze or fiberglass resin with polychromed paint. He dressed his figures in real clothes, accessorizing them with quotidian objects to enhance their realistic effect.

Among the works on exhibition are never-before-seen early pieces from the 1930s, when Hanson was a young boy in rural Minnesota, depicting the human body in both stone and wood. Also on view is one of the last pieces he worked on, *Man on a Lawn Mower*, completed just before his death.

Some visitors may have seen several of the sculptures now on view at the Whitney Museum in Hanson's landmark 1978 exhibition, organized by Martin H. Bush. The exhibition traveled the country, breaking attendance records, before its final stop at the Whitney, where 3,200 visitors arrived each day. The show was highly influential in establishing Hanson as one of the most important sculptors of the second half of the twentieth century.

This exhibition provides an opportunity to experience anew the uncannily lifelike sculptures that have fascinated viewers for decades. Originally mounted by the Museum of Art, Fort Lauderdale, the survey was organized by Laurence Pamer.

ART AFTER HOURS
Duane Hanson
Wednesday, January 20
6:30–8 pm
See p. 17

FAMILY FUN! WORKSHOP
Double Take...Real or Fake? Duane Hanson's People
Saturday, January 30
9–11 am
See p. 14

EXHIBITION CATALOGUE
Duane Hanson: A Survey of His Work from the '30s to the '90s by Laurence Pamer
See p. 20

TEACHER WORKSHOP
Double Take: Duane Hanson's Figures
Tuesday, February 9
4–7:30 pm
See p. 15

FREE WEEKLY TOURS
Free tours of current exhibitions are offered to adult and family audiences. Weekly schedules are available at the Information and Membership Desk in the Museum Lobby or by calling (212) 570-3676.

Through April 4

SETON SMITH

Pale Guide to Transparent Things

Floor 1 Anne & Joel Ehrenkranz Gallery
Lower Level Robert J. Hurst Family Gallery

The third installment of the Whitney Museum's Contemporary Series presents work by Seton Smith on the first floor, lower level, and the window on Madison Avenue. *Pale Guide to Transparent Things* is Smith's first one-artist museum exhibition in America, though she has been exhibiting her installations, sculptures, and photographs in Europe and the United States for more than fifteen years. During the mid-1970s, Smith made photographs of construction sites, which she then painted to emphasize the basic, minimal forms of the buildings' foundations. Eventually, she began to use unadulterated photographic images of architecture as elements of installations, in combination with fabricated forms such as steps, doorways, and pools. In the late 1980s, she began to concentrate on interiors and landscapes, presenting them in color photographs which maintain a relationship to architectural scale.

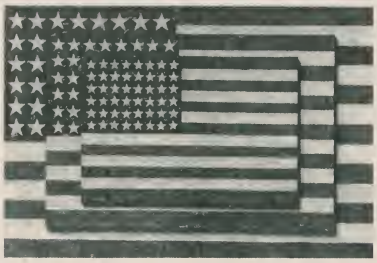
Window and Bed, from the series *Windows from a Clear*, 1997
Two silver dye bleach prints (Cibachromes), plexiglass, and wood, 72 x 48 in. each
Collection of the artist; courtesy John Weber Gallery, New York

The light boxes, Cibachromes, and window scrim on view at the Whitney Museum were conceived as components that must be seen in relation to each other and to their public settings—gallery, restaurant area, or window. Smith does not use photography to represent a specific object or to capture a particular moment in time. Instead, her photographic images become almost sculptural objects in their dimensional interaction with space and the viewer. Smith's work explores the boundaries between interior and exterior, public and private, nature and artifice.

WHITNEY CONTEMPORARIES ANNUAL BENEFIT
Art Party: Art on the Edge
Friday, February 5
9 pm–1 am
See p. 17

CONVERSATION ON ART
Seton Smith and Adam D. Weinberg
Tuesday, March 16
7 pm
See p. 13

WHITNEY WEB SITE
www.whitney.org
Visit the Whitney Museum of American Art's Web site to gain access to images, information, and a forum for discussion designed to enhance appreciation of American art.



INTEL AND THE WHITNEY THE AMERICAN CENTURY

The eagerly anticipated year-long exhibition *The American Century: Art and Culture 1900–2000* celebrates the rich tradition and innovation of visual culture in America over the past century. This ground-breaking cultural initiative is a joint project of the Whitney Museum, the foremost advocate of American art, and Intel Corporation, a company committed to enabling and supporting the future of visual literacy. Intel has provided the largest corporate contribution ever made to an art museum exhibition—approximately $6 million—to fund the organization and presentation of *The American Century*. In addition to financial support for the exhibition, Intel is also providing several million dollars in funding and technological resources to integrate technology into the Museum. These resources will be used to enrich the educational aspects of the exhibition, as well as to develop a Web site specific to *The American Century*.

This unprecedented collaboration wonderfully positions the Whitney Museum for its launch into the twenty-first century. The Whitney's new director, Maxwell L. Anderson, an international leader in the application of new technologies to museums, comments, "During my twenty years in the museum profession, an abiding concern has been how to make use of technological advances to benefit our audiences. The Whitney's collaboration with Intel in *The American Century* affords a staggering opportunity to help reshape the experience of original works of art—both on-site and on-line—and I can think of no more rewarding challenge than that presented by the exhibition and its enhancements."

The collaboration with Intel is a first major step in the Whitney's ongoing program to develop a new generation of educational tools that will enrich the museum experience and build the appreciation of art worldwide. The expansive interactive Web site and specially designed Internet tools draw on the latest in visual computing power, such as 3-D environments and streaming video and audio, to create a dynamic forum for learning about art.

During the run of *The American Century*, computers will be located in a room very much like a traditional exhibition reading room. Here visitors can explore catalogues and books that complement the information provided by the wall texts. "We will update the concept of the reading room as a marvelous pause in the exhibition," says Anderson.

According to Andrew S. Grove, chairman and CEO of Intel Corporation, "Intel sees *The American Century* as the perfect exhibition for showcasing how the power of the visual computer and the Internet bring a rich art educational experience into homes and classrooms around the world." In his remarks at the September announcement of Intel's gift and collaboration, Grove noted that computers have evolved into visual machines, increasingly connected with each other to form a mass medium. As such, the computer has the potential for revolutionizing the projection of art, beyond museum walls and across distances and populations. The computer could also revolutionize the course of art itself, as more artists begin to create original works with it.

Intel's collaboration with the Whitney leads the way in a new era of museum-corporate relationships. The daring inventiveness of American artists, highlighted in this unprecedented exhibition, is echoed by the new technology that will be used to enhance the exploration and understanding of twentieth-century American art.

The American Century: Art and Culture 1900–1950 will be on view from April 23 to August 22, 1999 and *The American Century: Art and Culture 1950–2000* will be on view from September 26, 1999 to January 23, 2000.

opposite: Jasper Johns, *Three Flags*, 1958. Encaustic on canvas, 30 7/8 x 45 1/2 x 5 in. Whitney Museum of American Art, New York; 50th Anniversary Gift of the Gilman Foundation, Inc., The Lauder Foundation, A. Alfred Taubman, an anonymous donor, and purchase © Jasper Johns/Licensed by VAGA, New York, NY

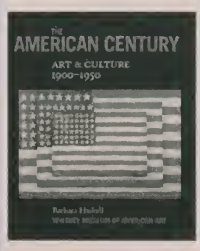
Leonard A. Lauder, chairman, Joel S. Ehrenkranz, president, and Maxwell L. Anderson, Whitney Museum of American Art, and Andrew S. Grove, chairman and CEO, Intel Corporation

EXHIBITION CATALOGUE

The American Century: Art and Culture 1900–1950, by Barbara Haskell

Forthcoming in April 1999

See p. 20



JOIN THE WHITNEY AND BE A PART OF *THE AMERICAN CENTURY*

Members receive special benefits associated with *The American Century* exhibition.

See p. 16 or call (212) 570-3641.

BOOK

Edward Hopper: A Journal of His Work, by Deborah Lyons

See p. 20

Whitney Museum of American Art Independent Study Program's 30TH ANNIVERSARY

This year the Whitney celebrates the thirtieth anniversary of its Independent Study Program (ISP), an important site of arts education that provides young artists, curators, and critics with an opportunity to test the limits of their theoretical and critical positions on art.

Yvonne Rainer leading a seminar

Students participating in a seminar discussion

The Whitney Museum of American Art Independent Study Program was introduced in 1968 as a bold experiment in art and museum education. During the past thirty years, the ISP, led by director Ron Clark, has emerged as one of the country's leading programs for the development of young artists, critics, art historians, and curators. The Whitney, unique among its peers, offers the only museum-sponsored education program consisting of three interrelated and complementary parts: the Curatorial Program, the Critical Studies Program, and the Studio Program.

Students engaged in the Curatorial Program develop a proposal for an annual exhibition and, working closely with ISP faculty, select art, arrange loans, and design and oversee the installation of the exhibition held at the Museum's Champion branch. Students also serve as docents and publicists, taking responsibility for all aspects of the exhibitions. The Critical Studies participants pursue individual research projects and develop analytical and critical writing skills through tutorials with art historians and critics and participation in an annual symposium at the Whitney Museum in the spring. The Studio Program provides artists with

studio space and engages them in a variety of art practices including painting, sculpture, film- and videomaking, photography, and performance, among other forms of interdisciplinary work.

Each week, the ISP invites a professional artist, critic, or historian to conduct student seminars. Professors and lecturers have included artists such as Vito Acconci, Matthew Barney, Ann Hamilton, Louise Lawler, and Fred Wilson, and art historians and critics Gregg Bordowitz, Benjamin H.D. Buchloh, Hal Foster, Coco Fusco, Mary Kelly, Rosalind Krauss, Laura Mulvey, Yvonne Rainer, Andrew Ross, and Gayatri Spivak, among others.

Graduates of the ISP go on to positions at leading universities and museums, contribute to publications in the field, and are prominently represented in important exhibitions and collections. Alumni writers and critics of note include Alex Alberro, George Baker, Carlos Basualdo, Josh Decter, Thyrza Nichols Goodeve, Nancy Princenthal, and Roberta Smith. Former Curatorial Program students now work at top cultural and academic institutions such

Ron Clark speaking with Hans Haacke

Mary Kelly leading a seminar

as The Art Institute of Chicago, Carnegie Museum of Art, Solomon R. Guggenheim Museum, and Whitney Museum of American Art. Leading artists include Ashley Bickerton, Mark Dion, Andrea Fraser, Felix Gonzalez-Torres, Renée Green, Jenny Holzer, Tom Otterness, and Julian Schnabel. With the generous support of individuals, foundations, and government agencies, we look forward to continuing this program into the next century.

Frances Mulhall Achilles LIBRARY

When Gertrude Vanderbilt Whitney first established the Whitney Museum Library in 1930, its reading room walls were decorated with Thomas Hart Benton murals and its shelves were filled with newly published volumes on American art. It was a place where artists could learn more about art of their own time and culture, which was central to the Museum's mission of broadening an understanding of American art. Today, with the initiative of Whitney Museum director Maxwell L. Anderson, the Library has begun to expand technological access to its contents, reaching beyond the Museum walls to an ever-broadening audience.

Last year, an extraordinary contribution from the Edith and Frances Mulhall Achilles Memorial Fund provided the funding needed to create the Whitney's remarkable library space. Housing a comprehensive collection, thirty thousand volumes, and archives encompassing a century of American art, the expanded facility designed by Gluckman-Mayner Architects opened in May 1998. Graced with a theatrically scaled ceiling, the reading room now accommodates visiting scholars as well as Museum staff.

The Whitney Museum Library, long one of the most important in its field, has expanded remarkably over the past two decades. In 1978, the Library held approximately five thousand volumes that represented the personal and curatorial interests of its founder, Gertrude Vanderbilt Whitney, and the curators and advocates of American art who had guided the Museum. This partially catalogued collection provided in-depth information on artists who had been historically important to the Whitney, but presented an incomplete picture of American art.

The Museum's goal, and the task of librarian May Castleberry, was to build an authoritative research collection on twentieth-century American art, and increase its accessibility. A Library support group, the Library Fellows, was formed to assist in this goal, with a charismatic chairman, Brendan Gill, and the active encouragement of Museum Trustees, including Joan Hardy Clark and Honorary Chairman Flora Miller Biddle.

As a means of attracting more members and expanding the program's depth, the Library Fellows began to publish hand-printed books; each is a collaboration between an American artist and writer. Encouraged by the Library Fellows, this publishing experiment continues today. Each book in this Artists and Writers Series explores the conjunction of contemporary art and literature through the medium of the book. Among past collaborative publications have been those between Vija Celmins and Czeslaw Milosz, and Robert Gober and Joyce Carol Oates.

This fall saw the completion of the Library Fellows' seventeenth book, *Notes on a Room*, a portfolio of essays, poems, and prints concerned with domestic space and pattern. It includes an essay by Brendan Gill, the late Library Fellows Chairman—the first work he had agreed to publish in the series—along with writing by Gini Alhadeff and Daniel Halpern and prints by Richard Artschwager, Louise Lawler, and Sol LeWitt.

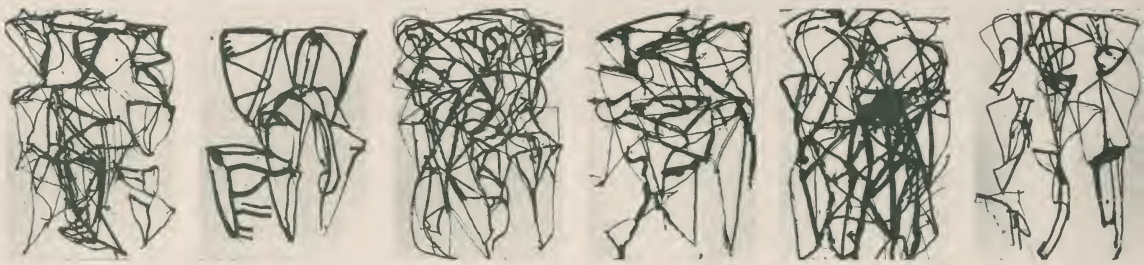
The Whitney Museum Library collection and its programs depend on the advocacy and support of our directors and friends. One particularly generous Library Patron and Trustee is Jaimie Leonhardt Gasselin, whose contributions have helped build our photographic book collection and who has expanded the range of our publication program to include a series of fine press books called the American Journal. The same includes *Good Stuff* by Jim Fraser and Saul Sachtberg (1990) and *Mesa Verde* by Fred Conrad and Robert Dawson (1992). Our collection has also benefited from smaller, ongoing gifts which over the years have [illegible] enormous impact on our book purchases [illegible] the most important [illegible] funders [illegible] Whitney Foundation. A [illegible] from [illegible] and Benjamin Weiss allowed us to acquire many [illegible] books needed to complete the Whitney Museum Library collection.

GIFTS AND ACQUISITIONS

BRICE MARDEN

A museum's greatest privilege is to celebrate the oeuvre of an accomplished artist with its own holdings—particularly when the collection is enriched by gifts from the artist. *Brice Marden Drawings: The Whitney Museum of American Art Collection* presents eighteen drawings and a workbook containing thirty-four sheets, together forming the largest collection of Marden drawings in the world. The exhibition is on view through March 28 in the Museum's Ames Family Gallery.

In the course of Marden's career, he drew inspiration from both nature and the man-made. The visual effects that sometimes seem to be products of an automatist process in fact constitute a personal narrative derived from sources as diverse as kitchen tiles, Chinese character writing, and the rugged landscape of Greece, no less than the human form. The result is a richly textured body of work, unconstrained by the rigors of pure figuration or pure abstraction. For Marden, the dogged pursuit of the drawn surface requires prolonged meditation and results in an unrelenting process of addition and erasure—a process that distinguished Marden from Minimalist contemporaries, who strove for a reductive statement bearing no traces of human agency. Marden also surprises us with the visual effects of simple discoveries—his delight in Montblanc pens or postcards of Old Master paintings and architectural monuments.



Sheets from *Workbook—Hydra, Tampere, N.Y.C., Bucks Co.*, 1987–88
Ink and gouache on paper, thirty-four sheets: 6 x 4 1/8 in. each. Whitney Museum of American Art, New York; Gift of the artist

In the current exhibition and accompanying catalogue, which includes an extensive interview with the artist by Whitney curator Janie C. Lee, Marden rewards us through the sensuality of his drawings and his illuminating account of the working method that produced them. The Whitney is forever indebted to Marden for his gift—the first time he has made a donation of drawings to a museum—and for his implied faith in our ability to do justice to his oeuvre. The Museum intends to add to its collection of works by Brice Marden in the years to come, and hopes to be the preeminent resource for the study and appreciation of all that he achieved.

CONVERSATION ON ART
Brice Marden, David Novros, and Janie C. Lee
Wednesday, January 27
7 pm
See p. 13

MEMBERS DISCOUNT
Members receive a 20% discount on Whitney publications and a 10% discount on non-Whitney publications.
See p. 16

EXHIBITION CATALOGUE
Brice Marden Drawings: The Whitney Museum of American Art Collection, by Janie C. Lee
See p. 20

FACES AT THE WHITNEY

JUDITH GOLDEN

A volunteer at the Whitney Museum for the past eleven years, Judy Golden describes the Whitney as her "family." She is a familiar and welcome face at the Membership and Information Desk, and an invaluable resource for the Museum's Development office. She was also a volunteer for many years in the Whitney Museum Store.

Originally involved in science, Mrs. Golden became more interested in art after her children were born. She began her career in the art world working at the Terry Dintenfass Gallery, and then moved to the Marty Gordon Gallery. Exploring her interest in prints, she opened her own print gallery in Woodmere, New York, where she also served as chairman of the art department of the Five Towns Music and Art Foundation.

After moving to New York City in the late 1980s, Mrs. Golden wanted to volunteer her time and still remain close to the art world. The Whitney, she explains, is a museum that she had always admired as an institution that "takes chances . . . somebody has to show what's going on out there in the art world besides galleries."

Another aspect of the Whitney that Mrs. Golden appreciates is the less formal, more intimate quality that the Museum encourages. She is certain that this quality is immediately felt by visitors, and one to which they respond positively. Meeting the different types of people and personalities that come to the Whitney is one of Mrs. Golden's favorite benefits of the job. Her dedication and commitment to the Museum are greatly appreciated by both staff and visitors.

ELISE PUSTILNIK

Elise Pustilnik could be considered an ambassador for the Whitney Museum. As the coordinator of the volunteers at the Museum and an active docent herself, she seems always to be present, ensuring that visitors to the Museum experience the Whitney in a fulfilling and exciting way.

Mrs. Pustilnik first became involved at the Whitney in 1969, working on the gala and benefit committees, before she was asked to be a member of the first docent group at the Museum, in 1982. Working with the general public, with seniors, and as a lecturer for special groups, she combines a deep love and interest in American art with the rewards of sharing and interacting with museum audiences.

For the past six years, Mrs. Pustilnik has served as coordinator of volunteers, selecting, training, and supervising more than sixty individuals. She plays an instrumental role in keeping all the Museum's departments aware of the visitors' needs and suggestions, a job that she describes as "both deeply satisfying and constantly challenging."

She and her husband, Jerry, have two daughters, Alix and Natasha, who both live and work in New York. The Pustilniks collect paintings and works on paper, primarily by American artists, as well as Peruvian pre-Columbian art. Mrs. Pustilnik has also served as president of the Associated Alumnae of Barnard College, a board member and events chair at the American Federation of the Arts, and is currently director and board member of Carnegie Hill Neighbors, a local community preservation group.

The volunteers and docents, numbering close to one hundred, who devote their time and energy to the Whitney Museum are doubtless one of the institution's great assets. Their dedication, in addition to the extensive experience and talent that they bring to the Whitney, allows the Museum to offer programs and services to members and the public that would not otherwise be possible. The Whitney counts on all of the volunteers—from the Information and Membership Desk to the Museum Store—to help serve its public and patrons.

During the hours that the Museum galleries are open, there are always volunteers at the Information and Membership Desk in the Lobby to greet visitors and answer questions about current exhibitions, Whitney programs, and special events. Whitney docents are responsible for a highly respected series of tours, which help introduce thousands of visitors to the exhibitions that grace the Museum's walls. Many other volunteers donate their time to specific departments of the Museum, and the members of the National Council of Jewish Women are integral to the ArtReach program.

The community of the Whitney Museum, from the Board of Trustees to the first-time visitor, deeply appreciates the effort and commitment so generously given by the people listed on the opposite page. Without their help in furthering the mission of the Museum, bringing the art of the twentieth and twenty-first centuries to the public, as well as the public to the art, the Whitney would be missing a vital part of the interaction that makes it such a dynamic, interactive institution. For information on becoming a Whitney Museum volunteer, please call Elise Pustilnik at (212) 570-3641.

WHITNEY MUSEUM OF AMERICAN ART VOLUNTEERS & DOCENTS

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CORPORATE ENTERTAINING AT THE WHITNEY

This summer, Cartier, Inc., hosted a gala dinner celebration honoring their agencies and friends at the Whitney Museum of American Art. At 6:30 pm, guests in black tie began to gather in the Museum's candlelit Lobby for cocktails and a private viewing of the exhibition *Unknown Terrain: The Landscapes of Andrew Wyeth*. The first New York exhibition of Wyeth's work in twenty years, it was also the first show to focus solely on his landscapes.

Photographs by Mary Hillard

After enjoying Wyeth's work, the guests proceeded to the Robert J. Hurst Family Gallery and the Sculpture Court for dinner and dancing. Green raw silk tablecloths adorned to accommodate lush summertime centerpieces prepared the guests for the colorful and delectable four-course dinner served with premier wines and Cuvée Cartier Champagne. Singers accompanied by horns, strings, and a grand piano entertained the guests long after dinner, with dancing and conversation over petits fours, coffee, and cigars in the outdoor Sculpture Court.

The wonderfully successful Cartier gala dinner celebration was the first large corporate event at the Whitney this year, and was a spectacular inauguration of the new season. Last year, the Whitney Museum was the site of more than forty corporate affairs, including dinners, product launches, award ceremonies, luncheons, and meetings. Each of these events offered colleagues, employees, and guests a private, exclusive experience with the Whitney and its ground-breaking exhibitions. While companies were enjoying entertaining at the Whitney, their events helped to raise an additional $200,000 for the Museum, a new revenue record.

Thank you to Cartier and all the companies who have taken advantage of the unique entertaining opportunity at the Museum. We look forward to an even busier year of events and a new fundraising record. To learn more about the Whitney's Rental Events Facilities Program, please call Kerrin Wax at (212) 570-3673.

OPENING RECEPTION
Members enjoying the opening reception for the exhibitions *Mark Rothko* and *Bob Thompson*.
Friday, September 25

Photographs by Sarah Barrett

WELCOME PARTY
The Whitney Museum held a welcome party for Maxwell L. Anderson, director.
Monday, October 5

Photographs by Star Black

top to bottom:

Ada and Alex Katz.

Richard Gluckman, Betsy Ross, and David Mayner.

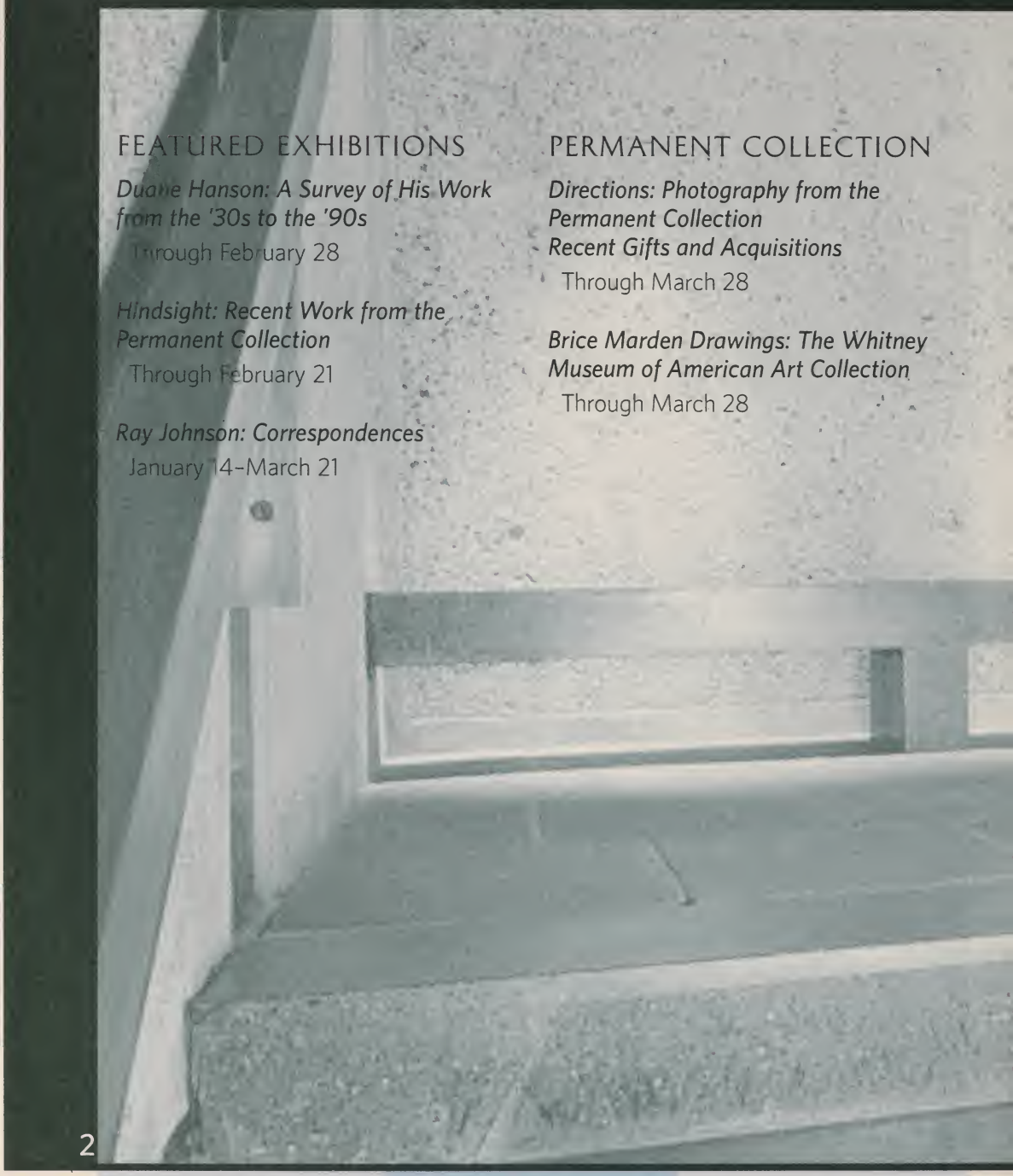
Jacqueline Anderson, Philippe de Montebello, director, The Metropolitan Museum of Art, and Maxwell L. Anderson, director, Whitney Museum of American Art.

Jane Hammond, Flora Miller Biddle, Honorary Chairman and Trustee, and Lesley Dill.

INSTALLATION TOUR
Installation tour of *Bob Thompson* for Whitney Fellow and Whitney Circle Members.
Friday, September 25.
Tour led by Thelma Golden, former curator, Whitney Museum, and Carol Plenda Thompson (shown above).

Photographs by Sarah Barrett

EXHIBITION SCHEDULE



FEATURED EXHIBITIONS

Duane Hanson: A Survey of His Work from the '30s to the '90s
Through February 28

Hindsight: Recent Work from the Permanent Collection
Through February 21

Ray Johnson: Correspondences
January 14–March 21

PERMANENT COLLECTION

Directions: Photography from the Permanent Collection
Recent Gifts and Acquisitions
Through March 28

Brice Marden Drawings: The Whitney Museum of American Art Collection
Through March 28

TAKE A CLOSER LOOK

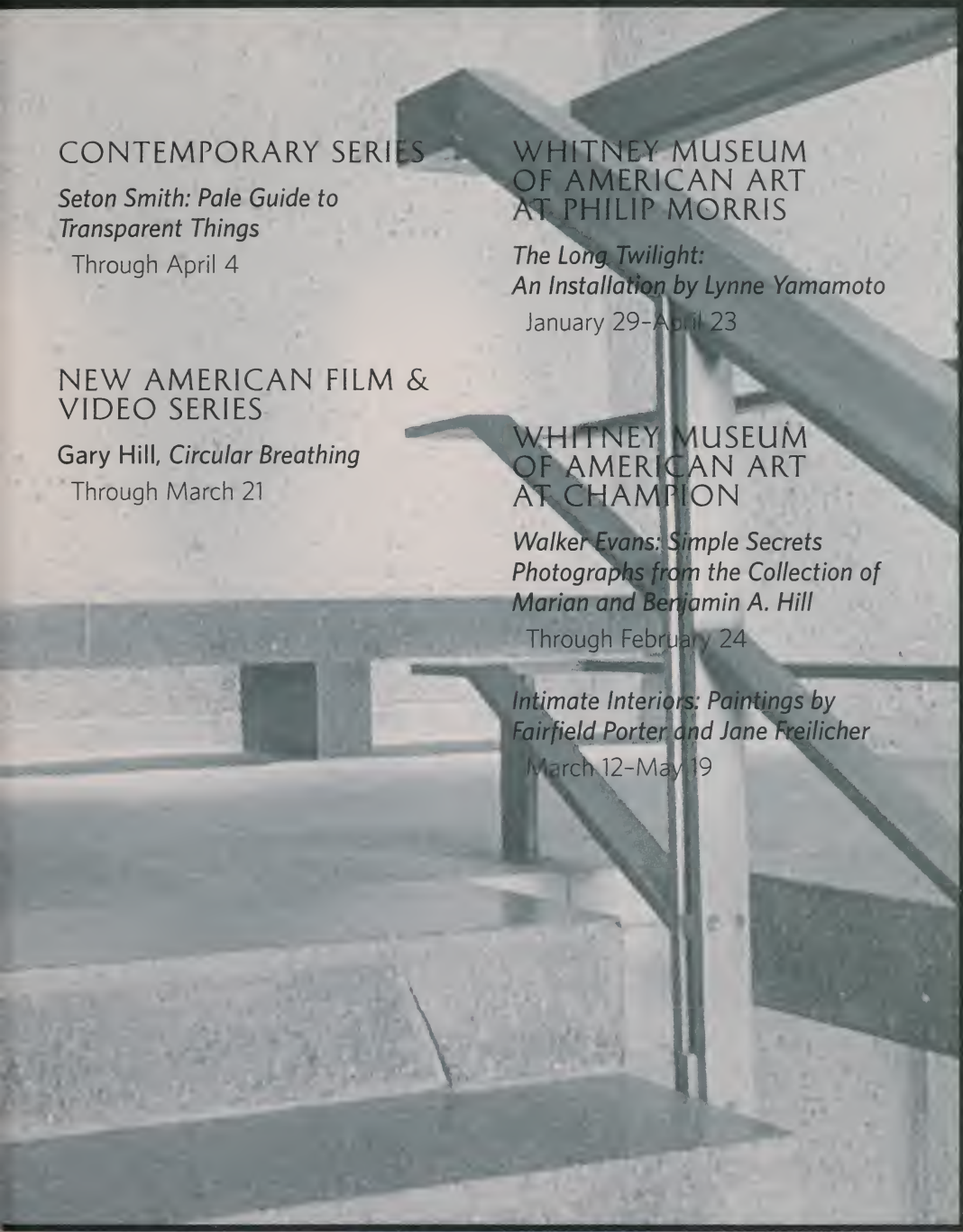
The Whitney offers exciting and insightful programs, including courses, symposia, and lectures to help you better understand twentieth-century American art. Please call (212) 570-7722.

FREE WEEKLY TOURS

Free tours of current exhibitions are offered to adult and family audiences. Weekly schedules are available at the Information and Membership Desk in the Museum Lobby or by calling (212) 570-3676.

GROUP TOURS

Private tours for adults may be arranged for a nominal fee. Groups of fifteen or more receive reduced admission. Tours are provided free of charge for New York City elementary and secondary-school groups. To schedule group visits, call (212) 570-7721 or send e-mail to schoolvisits@whitney.org or grouptours@whitney.org.



CONTEMPORARY SERIES

Seton Smith: Pale Guide to Transparent Things

Through April 4

NEW AMERICAN FILM & VIDEO SERIES

Gary Hill, *Circular Breathing*

Through March 21

WHITNEY MUSEUM OF AMERICAN ART AT PHILIP MORRIS

The Long Twilight: An Installation by Lynne Yamamoto

January 29–April 23

WHITNEY MUSEUM OF AMERICAN ART AT CHAMPION

Walker Evans: Simple Secrets Photographs from the Collection of Marian and Benjamin A. Hill

Through February 24

Intimate Interiors: Paintings by Fairfield Porter and Jane Freilicher

March 12–May 19

LOOK OUT!
Free Tours for Families

Every Saturday, the Whitney invites families to attend a free guided tour of the Museum's exhibition at 1 pm.

See p. 14

FREE ADMISSION FOR A YEAR

Join the Whitney Museum today and receive free admission for a year. For information on members benefits and programs, see p. 16.

WHITNEY MUSEUM STORE AND WHITNEY MUSEUM BOOKSTORE

You will find a wide selection of books, cards, and unique gifts, many of which have been created by living American artists specially for the Whitney Museum.

FEATURED EXHIBITIONS

DUANE HANSON

A SURVEY OF HIS WORK FROM THE '30s TO THE '90s

top: *Old Couple on a Bench*, 1994
Bronze figures polychromed in oil, with cloth, hair, and accessories. Private collection

Woman with Dog, 1977
Cast polyvinyl figure polychromed in acrylic with cloth, hair, and accessories
Whitney Museum of American Art, New York; Purchase, with funds from Frances and Sydney Lewis

Through February 28
Floor 3 Peter Norton Family Galleries

This is the first survey of Duane Hanson's true-to-life sculpture since the artist's death in January 1996. More than thirty of Hanson's major works are featured in this exhibition, which spans his entire career. Hanson's startlingly realistic sculptural portraits of everyday people provide a fascinating commentary on American life and culture in the late twentieth century.

Organized by Laurence Pamer, former curator of exhibitions, Museum of Art, Fort Lauderdale

ART AFTER HOURS
Duane Hanson
Wednesday, January 20
6:30–8 pm
See p. 17

FAMILY FUN! WORKSHOP
Double Take...Real or Fake? Duane Hanson's People
Saturday, January 30
9–11 am
See p. 14

EXHIBITION CATALOGUE
Duane Hanson: A Survey of His Work from the '30s to the '90s, by Laurence Pamer
See p. 20

TEACHER WORKSHOP
Double Take: Duane Hanson's Figures
Tuesday, February 9
4–7:30 pm
See p. 14

FREE WEEKLY TOURS
Free tours of current exhibitions are offered to adult and family audiences. Weekly schedules are available at the Information and Membership Desk in the Museum Lobby or by calling (212) 570-3676.

FEATURED EXHIBITIONS

HINDSIGHT
RECENT WORK FROM THE PERMANENT COLLECTION

Through February 21
Floor 4 Emily Fisher Landau Galleries

This exhibition focuses on contemporary art recently acquired for the Whitney's Permanent Collection. The works displayed are diverse in terms of content and style and represent the ever-broadening cultural perspectives of present-day America. *Hindsight* underscores the Whitney Museum's commitment to collecting and exhibiting the best of contemporary American art.

left: Charles LeDray, *Milk and Honey*, 1994–96
Two thousand porcelain objects, glass, and wood
77 x 30 x 30 in. overall
Whitney Museum of American Art, New York; Purchase, with funds from the Contemporary Painting and Sculpture Committee

above: Matthew Ritchie, *Time Novel*, 1997
Oil and felt-tip pen on canvas, 100 x 160 in.
Whitney Museum of American Art, New York; Purchase, with funds from the Contemporary Painting and Sculpture Committee

WHITNEY WEB SITE

www.whitney.org

Visit the Whitney Museum of American Art's Web site to gain access to images, information, and a forum for discussion designed to enhance appreciation of American art.

FAMILY FUN! WORKSHOP

Here and There, Now and Then: New Works at the Whitney

Saturday, February 27
9–11 am

See p. 14

LOOK OUT! FREE TOURS FOR FAMILIES

Saturdays, 1 pm

See p. 14

FEATURED EXHIBITIONS

RAY JOHNSON: CORRESPONDENCES

left to right:
Anna May Wong, 1971
Mixed-media collage, 21 7/8 x 18 3/8 in.
Whitney Museum of American Art, New York; Purchase

Elvis Presley #1, c. 1956–57
Mixed-media collage, 10 3/4 x 7 1/2 in.
Collection of William S. Wilson

Untitled, 1974–85
Mixed-media collage, 12 3/4 x 10 1/4 in.
Estate of Ray Johnson; courtesy of Richard L. Feigen & Co., New York

January 14–March 21
Floor 2 Mildred and Herbert Lee Galleries

In 1995, when the reclusive Ray Johnson died, untold numbers of works of art were discovered in his house. Drawing upon this vast trove, Donna De Salvo, Wexner Center for the Arts' curator at large, has organized *Ray Johnson: Correspondences*, the first comprehensive exhibition of the work of one of the progenitors of the Pop movement. It features early paintings (1948–54), a full range of collages (1954–95), found objects, documentation and videos of Johnson's performances, and the mail art for which he is perhaps best known.

Organized by Donna De Salvo, curator at large, Wexner Center for the Arts, Columbus, Ohio

FREE ADMISSION FOR A YEAR

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GENERAL INFORMATION

For more information on all upcoming public programs, call (212) 570-7722.

EXHIBITION CATALOGUE

Ray Johnson: Correspondences, by Donna De Salvo
Forthcoming in spring 1999

CONTEMPORARY SERIES

The Contemporary Series is a dynamic ongoing project devoted to the exhibition of work by emerging and established contemporary artists. The series of installations in the Anne & Joel Ehrenkranz Gallery provides a forum for the exploration and support of the work of living American artists.

Pale Chairs Outside, from the series
Pale Guide to Transparent Things, 1997
Twelve light boxes with twelve color transparencies (Cibatrans), 72 x 48 x 6 in. each
Collection of the artist

Seton Smith: Pale Guide to Transparent Things

Through April 4
Floor 1 Anne & Joel Ehrenkranz Gallery
Lower Level Robert J. Hurst Family Gallery

This is Seton Smith's first one-artist museum exhibition in America, though she has been exhibiting her installations, sculptures, and photographs in Europe and the United States for more than fifteen years. This third installment of the Whitney Museum's Contemporary Series presents work by Smith on the first floor, lower level, and the window on Madison Avenue.

This exhibition is supported in part by the Whitney Contemporaries and two anonymous donors. In-kind support is provided by Cyclope Laboratoire photographique, Paris. The brochure is made possible in part by gifts from Gaines, Berland Inc. and Marlene and David Persky. Contemporary Series educational programs are supported by the Kettering Family Foundation.

WHITNEY CONTEMPORARIES ANNUAL BENEFIT
Art Party: Art on the Edge
Friday, February 5
9 pm–1 am
See p. 17

CONVERSATION ON ART
Seton Smith and Adam D. Weinberg
Tuesday, March 16
7 pm
See p. 13

WHITNEY WEB SITE
www.whitney.org
Visit the Whitney Museum of American Art's Web site to gain access to images, information, and a forum for discussion designed to enhance appreciation of American art.

PERMANENT COLLECTION

Brice Marden,
St. Bart's 1985-86 N.Y. 1,
1985-86
Ink and gouache on paper,
7 1/4 x 7 3/4 in.
Whitney Museum of
American Art, New York;
Gift of the artist

Visit the Whitney's Leonard & Evelyn Lauder Galleries featuring works from the Permanent Collection. Treasures of twentieth-century American art from 1900 to 1950 are on display, including masterworks by Alexander Calder, Edward Hopper, and Georgia O'Keeffe.

Directions: Photography from the Permanent Collection Recent Gifts and Acquisitions

Through March 28
Floor 5 Mezzanine, Sondra Gilman Gallery

Photographs by Gabriel Orozco, Richard Misrach, Lewis Baltz, Mary Kelly, James Casebere, and Allan McCollum highlight this selection of recent gifts and acquisitions.

Additional support for this gallery is provided by the Buhl Foundation.

Brice Marden Drawings: The Whitney Museum of American Art Collection

Through March 28
Floor 5 Ames Family Gallery

The Whitney's collection of fifty-two drawings by Brice Marden is the largest in the world. The drawings in this exhibition reveal Marden's extraordinary draftsmanship, from the sensual surfaces of his early grids and rectangles to the expressive movement of his 1970s ink drawings. A large selection of workbook drawings is also on display.

The exhibition is accompanied by a fully illustrated catalogue, which contains a foreword by Maxwell L. Anderson, director, and an introduction and an interview with the artist by Janie C. Lee, curator, Drawings. Distributed by Harry N. Abrams, Inc.

The exhibition catalogue is made possible by generous gifts from the Drawing Committee of the Whitney Museum of American Art.

EXHIBITION CATALOGUE

Brice Marden Drawings: The Whitney Museum of American Art Collection, by Janie C. Lee

See p. 20

CONVERSATION ON ART

Brice Marden, David Novros, and Janie C. Lee

Wednesday, January 27
7 pm

See p. 13

FREE WEEKLY TOURS

Free tours of current exhibitions are offered to adult and family audiences. Weekly schedules are available at the Information and Membership Desk in the Museum Lobby or by calling (212) 570-3676.

WHITNEY WEB SITE

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NEW AMERICAN FILM & VIDEO SERIES

Gary Hill, *Circular Breathing*

Through March 21
Floor 2 Kaufman Astoria Studios
Film & Video Gallery

Gary Hill is internationally renowned for his video installations. In this first Whitney Museum showing of Hill's *Circular Breathing* (1994), which the Museum acquired in 1995, five large-scale black-and-white projections are positioned next to each other along a single wall, forming a horizontal line of changing imagery. As each image appears, its speed slows down according to the number of projections shown, giving the piece a strongly cinematic quality.

above and below: Gary Hill, *Circular Breathing*, 1994 (details)
Single-channel video and sound installation; five color video projectors, laser disc player, and computer-controlled video switcher
Whitney Museum of American Art, New York; Promised gift of Pamela and Richard Kramlich

The New American Film & Video Series is made possible in part by grants from the Film & Video Fellows of the Whitney Museum of American Art, George S. Kaufman and The Kaufman Astoria Studios, and public funds from the New York State Council on the Arts, a State Agency.

WHITNEY MUSEUM OF AMERICAN ART AT PHILIP MORRIS

LOCATION
120 Park Avenue at 42nd Street
New York, NY 10017
(917) 663-2453

GALLERY HOURS
Monday–Friday 11 am–6 pm
Thursday until 7:30 pm

GALLERY TALKS
Wednesday and Friday at 1 pm
Free admission

SCULPTURE COURT
Monday–Saturday
7:30 am–9:30 pm
Sunday and holidays
11 am–7 pm

THE WHITNEY MUSEUM OF AMERICAN ART AT PHILIP MORRIS IS FUNDED BY PHILIP MORRIS COMPANIES INC.

The Long Twilight: An Installation by Lynne Yamamoto

January 29–April 23

Lynne Yamamoto's installation tells the story of a young Japanese woman who comes to America as part of a cultural exchange with the West. After studying at one of the best women's colleges on the East Coast, she returns to Japan and, with some of her American colleagues, establishes a school for girls. A few years later, she disappears. The installation incorporates photographs and a collection of personal belongings.

above: Lynne Yamamoto, *The Long Twilight*, installation detail, 1999

PERFORMANCE ON 42ND

Experience our free series of music, dance, and theatrical events. For more information, call (917) 663-2453.

Impulsive Behavior

March 25–May 13

A four-part performance series of interdisciplinary projects in which improvisation plays a central role.

Janis Brenner & Dancers
The Memory of All That

Thursday, March 25
8 pm

Janis Brenner & Dancers present *The Memory of All That*, a project combining movement with oral histories and storytelling.

above: Janis Brenner & Dancers
Photograph by Tom Caravaglia

OPENING RECEPTION
The Long Twilight: An Installation by Lynne Yamamoto
Thursday, January 28
6–8 pm

TICKET FOR MEMBERS
Museum members may order tickets using a credit card by calling (212) 570-7710.

GENERAL INFORMATION
For more information on these and all upcoming public programs, call (212) 570-7722.

WHITNEY MUSEUM OF AMERICAN ART AT CHAMPION

LOCATION
One Champion Plaza
Atlantic Street at Tresser Boulevard
Stamford, CT 06921
(203) 358-7630

GALLERY HOURS
Tuesday-Saturday 11 am-5 pm

GALLERY TALKS
Tuesday, Thursday, and Saturday at 12:30 pm

Free admission

THE WHITNEY MUSEUM OF AMERICAN ART AT CHAMPION IS FUNDED BY CHAMPION INTERNATIONAL CORPORATION.

Walker Evans, *Street Scene, New Orleans*, 1936
Gelatin silver print, 6 1/8 x 7 1/8 in.
Collection of Marian and Benjamin A. Hill

Walker Evans: Simple Secrets Photographs from the Collection of Marian and Benjamin A. Hill

Through February 24

This exhibition of eighty-eight photographs reveals the complex achievements of one of America's greatest photographers. Beginning with his early New York abstractions, street scenes, and portraits, the exhibition goes on to cover Evans' work on New England and New York Victorian architecture; his travels to Tahiti, Cuba, and New Orleans; the African art series; and his involvement with the Farm Security Administration.

Intimate Interiors: Paintings by Fairfield Porter and Jane Freilicher

March 12-May 19

Fairfield Porter and Jane Freilicher, who were both friends and neighbors, shared an interest in painting their immediate environment, producing images of home and family in scenes that suggest nostalgia, reverie, and sensuality. Like Matisse and Bonnard, artists they admired, Porter and Freilicher expressed their delight in ordinary, daily life through inviting interiors that focus on the figure, still lifes, and views of the outside world. This exhibition will include more than forty-five paintings that span the second half of this century.

OPENING RECEPTION
Intimate Interiors: Paintings by Fairfield Porter and Jane Freilicher
-Thursday, March 11
6-7:30 pm

TAKE A CLOSER LOOK
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WHITNEY WEB SITE
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PUBLIC PROGRAMS

COURSES

Public Programs at the Whitney Museum are designed to address key issues in twentieth-century American art and culture. Through these programs the Whitney offers a unique blend of new perspectives and well-known established voices, including artists, critics, writers, and scholars.

COURSE

This multi-week program focuses on specific aspects of twentieth-century American art and culture.

Seminars with Artists: Celebrating 25 Years

Thursdays
6:15–7:30 pm

Since 1973, the Whitney Museum has presented this series of informal discussions, which has featured more than three hundred American artists. To commemorate the 25th anniversary of Seminars with Artists, the Whitney has invited a distinguished group of past seminar participants to return to the Museum to discuss their work. The seminars are moderated by Linda F. Daitz.

February 18	William Wegman
February 25	Laurie Anderson
March 4	Vito Acconci
March 11	Robert Colescott
March 18	Tina Barney
March 25	Helen Frankenthaler

Series admission: $125; $100 members, senior citizens, and students with valid ID. Individual session tickets will be made available after February 18.

Seminars with Artists is made possible by a generous grant from the Carl and Ruth Shapiro Family Foundation.

TICKETS FOR MEMBERS

Museum members receive priority enrollment to all Whitney Museum public programs. To order tickets by using a credit card, call (212) 570-7710.

ORDERING BY MAIL

Tickets may be purchased by sending a check, payable to the Whitney Museum of American Art, to:

Education Department
Whitney Museum of American Art
945 Madison Avenue
New York, NY 10021

MEMBERS ONLY

Members receive a discount on all Whitney Museum public programs and events. Call (212) 570-3641.

LECTURES AND SYMPOSIA

CONVERSATIONS ON ART

These weekday evening conversations, usually offered in conjunction with an exhibition, offer audiences an opportunity to hear artists, critics, and curators in dialogue with each other.

Brice Marden, David Novros, and Janie C. Lee

Wednesday, January 27
7 pm

For over thirty years, Brice Marden has explored different facets of abstraction, inspired by natural forms, Chinese calligraphy, and the world of art, among other things. His earliest work was Minimalist in format, but in the early 1980s his style became more gestural. Join Brice Marden, artist David Novros, and Janie C. Lee, curator, Whitney Museum, as they discuss *Brice Marden Drawings: The Whitney Museum of American Art Collection*.

Seton Smith and Adam D. Weinberg

Tuesday, March 16
7 pm

Seton Smith's oversize photographs and photographic installations examine different kinds of spaces—public and private, interior and exterior. Her subtle images reveal the emotional and psychological dimensions of ordinary spaces. Join Seton Smith and Adam D. Weinberg, director, Addison Gallery of American Art, and curator of Smith's *Pale Guide to Transparent Things*, as they discuss the installation on view at the Whitney Museum through April 4.

Admission to each: $8; $6 members, senior citizens, and students with valid ID.

This series is made possible by The Joe and Emily Lowe Foundation.

EXHIBITION CATALOGUE

Brice Marden Drawings: The Whitney Museum of American Art Collection, by Janie C. Lee

See p. 20

GENERAL INFORMATION

For more information on these and all upcoming public programs, call (212) 570-7722.

FREE ADMISSION FOR A YEAR

Join the Whitney Museum today and receive free admission for a year. For information on members benefits and programs, see p. 16.

PUBLIC PROGRAMS

FAMILY PROGRAMS

FAMILY FUN WORKSHOPS

Saturdays, 9–11 am

Special gallery tours and hands-on activities engage participants to look at and talk about the art on view. Recommended for ages five to ten; children must be accompanied by an adult.

Double Take...Real or Fake? Duane Hanson's People

January 30

Here and There, Now and Then: New Works at the Whitney

February 27

Admission to each: $6 per family; $4 members. Pre-registration is required. Call (212) 570-7710.

LOOK CLUB
FREE TOURS FOR FAMILIES

Saturdays, 1 pm
Free with Museum admission

Every Saturday, the Whitney invites families to attend a free guided tour of the Museum's exhibitions. Join us each week to discover something new and exciting about American art.

No reservations necessary

FAMILY BROCHURE

Moving Through the Century: People, Places, and Spaces

Free

The Whitney invites children and grown-ups to explore together the Whitney Museum Permanent Collection. This guide is an enjoyable and exciting way for families to discover how artists have pictured the people, places, and spaces of twentieth-century America.

Available at the Information and Membership Desk in the Museum Lobby

TAKE A CLOSER LOOK

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WHITNEY WEB SITE

www.whitney.org

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PROGRAMS FOR EDUCATORS

TEACHER WORKSHOP

Tuesday, 4–7:30 pm

This workshop will explore the spirit of innovation and invention in works by prominent American artists.

Double Take: Duane Hanson's Figures

February 9

For information and registration materials, call (212) 570-7710.

[illegible]

top: Duane Hanson, *Tourists II*, 1988
Autobody filler, fiberglass figure polychromed in oil, with cloth, hair, and accessories
The Saatchi Collection, London

left: Summer Institute 1998
Seminar for Educators

[illegible]

MEMBERS ONLY

Members receive a discount on all Whitney Museum public programs and events. Call (212) 570-3641.

WHITNEY MUSEUM STORE AND WHITNEY MUSEUM BOOKSTORE

You will find a wide selection of books, cards, and unique gifts, many of which have been created by living American artists specially for the Whitney Museum.

ORDERING BY MAIL

Tickets may be purchased by sending a check, payable to the Whitney Museum of American Art, to:

Education Department
Whitney Museum of American Art
945 Madison Avenue
New York, NY 10021

MEMBERS BENEFITS

The American Century: Art and Culture 1900–2000 is a two-part, timed-ticket exhibition at the Whitney Museum from April 1999 to March 2000. Membership privileges for this special exhibition are highlighted below.

Unlimited free admission for one to the Museum (two-week advance reservations are advisable for *The American Century* to ensure prompt admission.) • Invitation for two to the preview reception for a major exhibition • Annual subscription to *Whitney*, the Members publication and calendar of events • 20% discount on Whitney Museum published catalogues; 10% discount on other publications, all merchandise at the Whitney Museum Store, the Whitney Museum Bookstore, and Sarabeth's Restaurant at the Whitney • Discounts on Museum programs and courses • Discounts at selected neighborhood merchants • Members-only shopping days

• 100% of this contribution is tax-deductible

All the preceding benefits, plus • Invitation for two to one additional preview reception for a major exhibition, including *The American Century* • Invitations for two to members-only events • Invitations to behind-the-scenes tours and national travel programs

• 100% of this contribution is tax-deductible

All the preceding benefits, plus • Two membership cards for unlimited free admission to the Museum for two adults and accompanying children under 18 (two-week advance reservations are advisable for *The American Century* to ensure prompt admission.)

• 100% of this contribution is tax-deductible

All the preceding benefits, plus • Invitations to an additional preview reception for a major exhibition • Invitation to a Branch Museum opening reception

• 100% of this contribution is tax-deductible

All the preceding benefits, plus • Option to purchase priority timed tickets for your guests at the Museum for *The American Century* (based on availability; two-week advance reservations are advisable) • One free exhibition catalogue • Invitations to preview receptions for all exhibitions • Invitations to two Branch Museum opening receptions

• $30 of this contribution is not tax-deductible*

All the preceding benefits, plus • An additional free exhibition catalogue • Invitations to two additional Branch Museum opening receptions • Invitation to participate in the Whitney Museum trips abroad • Use of the Museum Library by appointment

• $70 of this contribution is not tax-deductible*

All the preceding benefits, plus • Two additional free exhibition catalogues, including *The American Century* catalogue • Two VIP passes for one-time entry to *The American Century* • Four admissions for guests when accompanied by Whitney Circle member, except for *The American Century* • Two guest passes (not valid for *The American Century*) • Invitations to curator-led private tours of all exhibitions before openings • Invitations to all Branch Museum opening receptions

• $179 of this contribution is not tax-deductible*

All the preceding benefits, plus • Two additional VIP passes for one-time entry to *The American Century* • Two additional admissions for guests when accompanied by Whitney Fellow member, except for *The American Century* • Four guest passes (not valid for *The American Century*) • Dinner with the director • Loan of a work of art from the Museum's Permanent Collection • Private events at the homes of collectors and artists' studios • Free admission to all Museum programs and courses (reservations required)

• $485 of this contribution is not tax-deductible*

($2,500 Whitney Fellow membership plus $5,000 Director's Council dues)

Whitney Fellows are invited to join the Director's Council. This new special group is open to individuals who share a keen interest in American art and wish to contribute directly to the funding of important exhibitions at the Whitney Museum. In recognition of their support, Director's Council members are invited to a wide range of exclusive art-related events including an annual dinner at the home of the director or a trustee, as well as exclusive visits to the homes of private collectors and artists' studios. Private gallery tours and evening symposia are also planned throughout the year for Director's Council members.

• $1,356 of this contribution is not tax-deductible*

MEMBERS PROGRAMS

Whitney Members Discount for American Symphony Orchestra Concerts

The American Symphony Orchestra (ASO), celebrated for the creative programming of its renowned conductor, Leon Botstein, is pleased to offer members of the Whitney a special 25% discount on tickets to its spring concert series at Avery Fisher Hall, Lincoln Center. The ASO invites you to sample how rich and diverse the world of concert music really can be. All concerts conducted by Leon Botstein.

January 17 at 3 pm
Music of the 1960s
Carter, Lutoslawski, Dallapiccola, Berio with The Swingle Singers

March 17 at 8 pm
The Composer's Advocate: Serge Koussevitzky Legacy
Dutilleux, Koussevitzky, Wilson, Hartmann

April 25 at 3 pm
Bluebeard!
Paul Dukas, *Ariane et Barbe-bleue*

May 12 at 8 pm
Fin-de-Siècle
Zemlinsky, Fuchs, Schreker, Mahler

All performances at Avery Fisher Hall, Lincoln Center

The ASO is proud to be part of the *Lincoln Center presents Great Performer Series*. For tickets, call Centercharge at (212) 721-6500 (**Be sure to mention that you are a member of the Whitney Museum!**).

Art After Hours: *Duane Hanson*

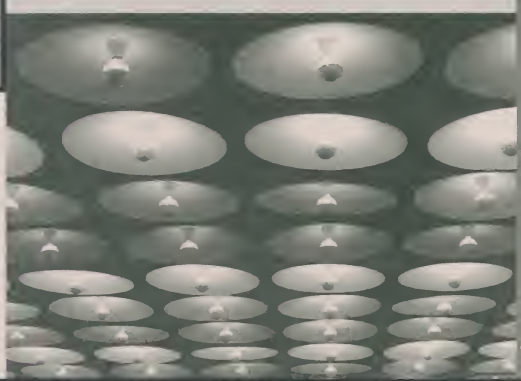
Wednesday, January 20
6:30–8 pm

Whitney members and a guest can enjoy an exclusive after-hours tour of *Duane Hanson: A Survey of His Work from the '30s to the '90s*. This event is an opportunity for members to introduce a guest to the Whitney Museum and its programs. Join us for this privileged chance to explore in depth *Duane Hanson*, on view at the Whitney through February 28. Fee: $20 advance registration; $25 ticket at the door. To make reservations, please call (212) 606-0203.

Whitney Contemporaries Annual Benefit
Art Party: Art on the Edge

Friday, February 5
9 pm–1 am

Celebrate contemporary art programs at the Whitney Museum. Tour *Seton Smith: Pale Guide to Transparent Things* and *Hindsight: Recent Work from the Permanent Collection* and enjoy a cocktail and dance party. Purchase a raffle ticket for a chance to win a two-night adventure to the Robert Mondavi Wineries in Napa Valley, California, with first-class tickets on Continental Airlines. Event tickets begin at $100, $75 for Whitney Contemporaries. For more information and to purchase tickets, please call (212) 606-0203.



*If you decline the Museum catalogues you are eligible to receive, the tax-deductible portion of your Membership contribution will be increased.

MEMBERSHIP INFORMATION
For information on Membership categories, or how to become a Whitney member, call (212) 570-3641.

MEMBERS ONLY
Members receive a discount on all Whitney Museum public programs and events. Call (212) 570-3641.

MEMBERS PROGRAMS

1999 Whitney Museum Spring Gala
Tuesday, March 9

Save March 9th for this year's Gala, which will coincide with the extensive preparations for the launch of *The American Century*. We will celebrate the marriage of art and technology by creating a virtual experience marking our advance toward the twenty-first century. Last year's Warhol Gala, chaired by Anne Sutherland Fuchs (Senior Vice President/Group Publishing Director of Hearst Magazines), was so successful that she has been named the unanimous choice to chair this year's event. As this promises to be another sold-out evening, please call Jennifer Waters, Special Events, at (212) 570-3694 for ticket information, and watch for your invitation in the mail.

The American Century: Art and Culture 1900–1950

Members-only Preview Days, April 17 and 18
Members Opening, Friday, April 23

Members will be invited to a series of special members-only days prior to the public opening of the groundbreaking exhibition *The American Century*. Black-tie members openings, as well as private curator-led tours and day-long symposia celebrating the spectacular achievements of this exhibition will take place beginning in April 1999.

LOOK OUT!
FREE TOURS FOR FAMILIES
Saturdays, 1 pm
See p. 14

TAKE A CLOSER LOOK
The Whitney offers exciting and insightful programs, including courses, symposia, and lectures to help you better understand twentieth-century American art. Please call (212) 570-7722.

WHITNEY WEB SITE
www.whitney.org
Visit the Whitney Museum of American Art's Web site to gain access to images, information, and a forum for discussion designed to enhance appreciation of American art.

WHITNEY MUSEUM STORE AND BOOKSTORE

In an effort to better serve Museum visitors and members, and in preparation for the opening of *The American Century: Art and Culture 1900–2000* in the spring of 1999, the 943 Madison Avenue Store and the Lobby Bookstore will be joining forces in the new year to form a newly designed, more centrally located store in the Museum. We look forward to the opportunity to accommodate our visitors' and members' shopping needs by offering one, more convenient location all under one roof: Marcel Breuer's.

PRODUCTS

Jacob Lawrence Window

In celebration of Black History Month, from February 15 to March 1, the Whitney Museum Store is dedicating its display window to living American artist Jacob Lawrence. In addition to his work as a fine artist, Lawrence, whose work is in the Whitney Museum Permanent Collection, has also illustrated numerous books for both children and adults. His latest book is *Story Painter: The Life of Jacob Lawrence*. A limited number of signed books will be available for sale at the Whitney Museum Store.

Story Painter: The Life of Jacob Lawrence

$16.95/members price $15.25

ESDR's Fable

$18.95/members price $17.05

Whitney Glass Paperweight

Stars and stripes etched in glass. Inspired by Jasper Johns' iconic work *Three Flags* (1958), this beautiful glass paperweight was designed exclusively for the Whitney Museum. 2 lbs.

$80/members price $64

Hopper, New York, and Music

The latest addition to the outstanding *Art in Concert* series, *Hopper, New York, and Music* recreates the tone of the era in which Edward Hopper lived and worked. This compilation includes music by artists such as Duke Ellington, Cole Porter, and Fats Waller. Available exclusively at the Whitney Museum Store for the first three months of its release.

$16.95/members price $15.25

Product Preview: The American Century Personal Time Capsule

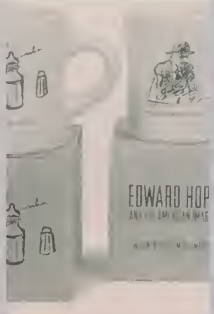
SAVE TIME. Created exclusively for the Whitney Museum on the occasion of the turn of the century and *The American Century* exhibition. Limited edition of 300. Available only at the Whitney Museum Store. Two-piece aluminum capsule with blue type, red flag. 235 mm in height and 66 mm in diameter.

$30/members price $24

MEMBERS DISCOUNT

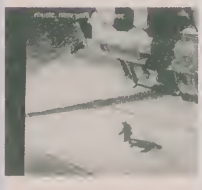
Members receive a 20% discount on Whitney publications and a 10% discount on non-Whitney publications.

See p. 16



FREE ADMISSION FOR A YEAR

Join the Whitney Museum today and receive free admission for a year. For information on members benefits and programs, see p. 16.



PURCHASING INFORMATION

To order Whitney publications, call the Whitney Museum Bookstore at (212) 570-3614.

WHITNEY MUSEUM STORE AND BOOKSTORE

PUBLICATIONS

American Art of the Twentieth Century: Treasures of the Whitney Museum of American Art

Foreword by David A. Ross and introduction by Adam D. Weinberg, with chapter introductions by Adam D. Weinberg and Beth Venn. This Tiny Folio™ offers a showcase of this century's American masterpieces. 288 pages, 245 color illustrations. In association with Abbeville Press.

Cloth $11.95/members price $9.55

The American Century: Art and Culture 1900–1950

Forthcoming (April 1999). By Barbara Haskell, with contributions by twenty-three other scholars on topics including dance, theater, music, film, architecture, decorative arts, and illustration. 400 pages with over 700 images. In association with W. W. Norton & Company.

Paper $40/members price $32
Cloth $60/members price $48

Bob Thompson

By Thelma Golden, with an essay on Thompson and the cultural context of his work by Judith Wilson and commentaries on several of Thompson's pivotal paintings by Shamim Momin. Vivid reproductions capture the artist's brilliant palette and expressive style. 200 pages, 196 illustrations, 126 in color. In association with University of California Press.

Paper $35/members price $28
Cloth $50/members price $40

Brice Marden Drawings: The Whitney Museum of American Art Collection

By Janie C. Lee. Includes an interview with Marden about the creation of these drawings and their place within his work. Elegantly designed and exquisitely reproduced. 84 pages, 56 illustrations, 18 in color.

Paper $19.95/members price $15.95

Duane Hanson: A Survey of His Work from the '30s to the '90s

By Laurence Pamer, with essays by Laurence Pamer and Marco Livingstone. Livingstone discusses Hanson's uncannily lifelike human sculptures, while Pamer examines the artist's early work. 62 pages, 36 illustrations, 30 in color. Museum of Art, Fort Lauderdale.

Paper $20/members price $18

Edward Hopper: A Catalogue Raisonné

By Gail Levin. The definitive Hopper publication containing all of the artist's oils, watercolors, and illustrations. Issued as three hardcover volumes, with one CD-ROM disk. 944 pages, over 1,100 illustrations. In association with W. W. Norton & Company.

Cloth $750/members price $600

Edward Hopper: A Journal of His Work

By Deborah Lyons, with essays by Deborah Lyons and Brian O'Doherty. Facsimile pages from Hopper's personal ledgers include his sketches, as well as commentaries by Hopper's wife, Jo, and the artist himself. The journal offers an intimate and seldom-seen view of Hopper's work. 104 pages, 89 illustrations. In association with W. W. Norton & Company.

Cloth $25/members price $20

MEMBERSHIP INFORMATION

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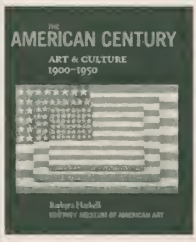

MEMBERS BENEFITS

Members receive a variety of benefits associated with *The American Century* exhibition.

See p. 16

WHITNEY WEB SITE

www.whitney.org

Visit the Whitney Museum of American Art's Web site to gain access to images, information, and a forum for discussion designed to enhance appreciation of American art.

JANUARY

MONDAY	TUESDAY***	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
GALLERIES CLOSED MONDAY AND TUESDAY	Whitney Museum Store and Whitney Museum Bookstore open every Tuesday 11 am–6 pm			1	LOOK OUT! Free Tours for Families every Saturday 1 pm 2	*Bob Thompson* closes 3
4	5	6	7	8	9	10
11	12	Annual Whitney Fellows Dinner* 7 pm 13	*Ray Johnson: Correspondences* opens 14	*Shirin Neshat,* Turbulent closes at the Whitney Museum at Philip Morris Reception for Whitney Fellows and Whitney Circle: *Ray Johnson: Correspondences** 6:30–8:30 pm 15	16	17
18	19	Art After Hours: *Duane Hanson** 6:30–8 pm See p. 17 20	21	22	23	24
25	26	Conversation on Art: Brice Marden, David Novros, and Janie C. Lee** 7 pm See p. 13 27	Opening Reception: *The Long Twilight: An Installation by Lynne Yamamoto* at the Whitney Museum at Philip Morris 6–8 pm 28	*The Long Twilight: An Installation by Lynne Yamamoto* opens at the Whitney Museum at Philip Morris 29	Family Fun! Workshop: Double Take...Real or Fake? Duane Hanson's People** 9–11 am See p. 14 30	31

* For information on membership and members programs, call (212) 570-3641.

** For information on and tickets for public programs, call (212) 570-7722.

*** ArtReach Tuesday for specially scheduled education programs. Galleries closed; Whitney Museum Store and Whitney Museum Bookstore open 11 am–6 pm.

Free tours of current exhibitions are offered to adult and family audiences Wednesday through Sunday. Weekly schedules are available at the Information and Membership Desk in the Museum Lobby or by calling (212) 570-3676.

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FEBRUARY

MONDAY	TUESDAY***	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
	Whitney Museum Store and Whitney Museum Bookstore open every Tuesday 11 am–6 pm			Whitney Contemporaries Annual Benefit: *Art Porty: Art on the Edge** 9 pm–1 am See p. 17	LOOK OUT! Free Tours for Families every Saturday 1 pm	
	2	3	4		6	7
	Teacher Workshop: Double Take: Duane Hanson's Figures** 4–7:30 pm See p. 15					
	9	10	11	12	13	14
			Seminars with Artists** 6:15–7:30 pm See p. 12			*Hindsight: Recent Work from the Permanent Collection* closes
	16	17	18	19	20	21
		Walker Evons: Simple Secrets Photographs from the Collection of Marion and Benjomin A. Hill closes at the Whitney Museum at Champion	Seminars with Artists** 6:15–7:30 pm See p. 12		Family Fun! Workshop: Here and There, Now and Then: New Works at the Whitney** 9–11 am See p. 14	*Duone Honson: A Survey of His Work from the '30s to the '90s* closes
	23	24	25	26	27	28

* For information on membership and members programs, call (212) 570-3641.

** For information on and tickets for public programs, call (212) 570-7722.

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MARCH

MONDAY	TUESDAY***	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
1	2 Whitney Museum Store and Whitney Museum Bookstore open every Tuesday 11 am–6 pm	3 Whitney Contemporaries Annual Dinner with Artists* 7 pm	4 Seminars with Artists** 6:15–7:30 pm See p. 12	5	6 LOOK OUT! Free Tours for Families every Saturday 1 pm	7
8	9 1999 Whitney Museum Spring Gala See p. 18	10	11 Seminars with Artists** 6:15–7:30 pm See p. 12 Opening Reception: *Intimate Interiors: Paintings by Fairfield Porter and Jane Freilicher* at the Whitney Museum at Champion 6–7:30 pm	12 *Intimate Interiors: Paintings by Fairfield Porter and Jane Freilicher* opens at the Whitney Museum at Champion	13	14
15	16 Conversation on Art: Seton Smith and Adam D. Weinberg** 7 pm See p. 13	17	18 Seminars with Artists** 6:15–7:30 pm See p. 12	19	20	21 Gary Hill, *Circular Breathing* closes *Ray Johnson: Correspondences* closes
22	23	24	25 Seminars with Artists** 6:15–7:30 pm See p. 12 Performance on 42nd: *The Memory of All That* at the Whitney Museum at Philip Morris 8 pm See p. 10	26	27	28 *Directions: Photography from the Permanent Collection* *Recent Gifts and Acquisitions* closes *Brice Marden Drawings: The Whitney Museum of American Art Collection* closes
29	30	31				

* For information on membership and members programs, call (212) 570-3641.

** For information on and tickets for public programs, call (212) 570-7722.

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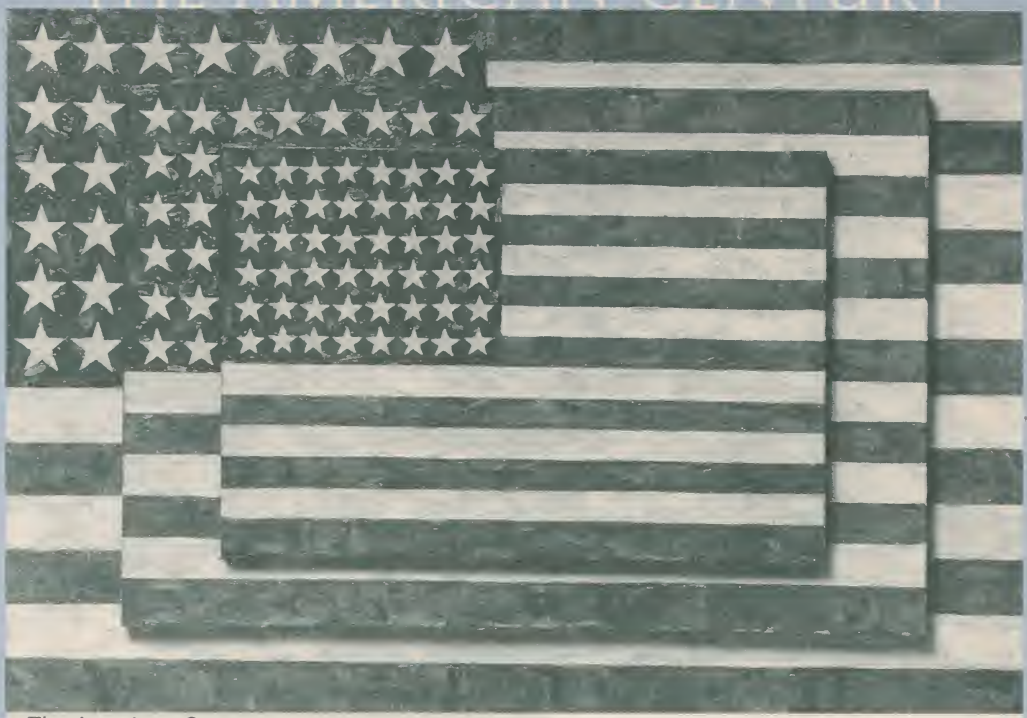
LOOKING AHEAD

THE AMERICAN CENTURY



The American Century:
Art and Culture 1900–2000

is organized by the Whitney Museum of American Art and is presented by intel.
Opens April 23, 1999

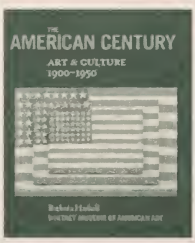
Leading the way into the next millennium, the Whitney Museum will present *The American Century: Art and Culture 1900–2000*, the largest and most ambitious retrospective of twentieth-century American art and culture in the country. Organized as two consecutive exhibitions, each of which will take over the entire Museum, *The American Century* will stand as the Whitney's epic review of America's aesthetic accomplishments during the past one hundred years. Over one thousand works—from painting and sculpture to performing arts and advertising—will be on display. This landmark exhibition cannot be missed!

Jasper Johns, *Three Flags*, 1958
Encaustic on canvas, 30 7/8 x 45 1/2 x 5 in.
Whitney Museum of American Art, New York;
50th Anniversary Gift of the Gilman Foundation, Inc., The Lauder Foundation, A. Alfred Taubman, an anonymous donor, and purchase
© Jasper Johns/Licensed by VAGA, New York, NY

Additional support for this exhibition is provided by the National Endowment for the Arts, the National Committee of the Whitney Museum, Booth Ferris Foundation, and The Lauder Foundation. Educational and Public Programs are funded by a generous grant from The Brown Foundation, Inc., Houston.

JOIN AS A MEMBER TODAY!

Whitney members receive free unlimited admission. Call (212) 570-3641 for information.



MEMBERS BENEFITS

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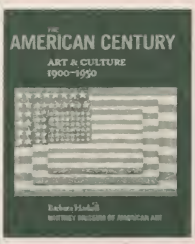
See p. 16



TAKE A CLOSER LOOK

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APPLICATION FORM

YES, I WANT TO ENJOY THE BENEFITS OF A WHITNEY MUSEUM OF AMERICAN ART MEMBERSHIP

- ( ) **Director's Council** $7,500
- ( ) **Whitney Fellow** $2,500
- ( ) **Whitney Circle** $1,000–$2,499
- ( ) **Patron** $500–$999
- ( ) **Friend** $250–$499
- ( ) **Contributor** $150–$249
- ( ) **Dual/Family** $95–$149
- ( ) **Individual** $65–$94
- ( ) **Artist/Student*** $35

Mr. Mrs. Ms. Miss Dr. (please circle)

Name (please print name as it is to appear in Membership materials)

Address

City

State Zip code

Business telephone Home telephone

Name to appear on second membership card
(For Dual/Family membership and above. If no name is given, the second card will read "guest of.")

Optional for Dual/Family membership and above
(for mailing purposes)
Relationship of second card holder:

( ) Spouse/Partner ( ) Family Member ( ) Friend

I would like to make an additional gift to the Annual Fund $

Check enclosed for $. payable to:
Whitney Museum of American Art

Please charge my Membership/Annual Fund gift totaling $

to my: ( ) Visa ( ) MasterCard ( ) American Express

Card number Expiration date

Signature (required for credit cards)

( ) Employer's matching gift form is enclosed. (You may be able to use your employer's matching gift to upgrade to a higher level of membership and increase your benefits.)

( ) I prefer to increase my tax deductibility, therefore I decline any complimentary catalogues. (Your receipt will reflect the increased tax deductibility of your contribution. Membership dues are tax-deductible to the extent provided by law.)

( ) Please contact me/us about volunteering.

For further information, please call (212) 570-3641.

GIFT MEMBERSHIP

JOIN TODAY AS A NEW MEMBER AND RECEIVE A 10% MEMBERSHIP DISCOUNT ON A GIFT MEMBERSHIP.

This is a gift membership for:

Mr. Mrs. Ms. Miss Dr. (please circle)

Name (please print name as it is to appear in Membership materials)

Address

City

State Zip code

Business telephone Home telephone

Membership category

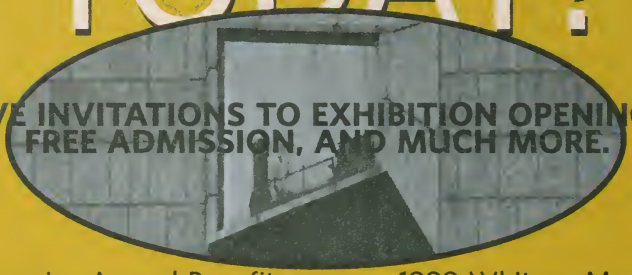
To order by phone with a credit card, please call (212) 570-3641.

You may fax this form to (212) 606-0205 or mail to:
Whitney Museum of American Art/Membership
945 Madison Avenue, New York, NY 10021-2790

* Artists must submit a résumé or other evidence of professional activity with this application. Students must include a copy of dated bursar's receipt or current ID from an accredited college, university, or art school.

Visit our Web site at www.whitney.org

JOIN THE WHITNEY TODAY!



MEMBERS RECEIVE INVITATIONS TO EXHIBITION OPENINGS AND PARTIES, FREE ADMISSION, AND MUCH MORE.

Whitney Contemporaries Annual Benefit
Art Party: Art on the Edge
Friday, February 5 9 pm-1 am
SEE P. 17 FOR DETAILS

1999 Whitney Museum Spring Gala
Tuesday, March 9
SEE P. 18 FOR DETAILS

Support for the Whitney Museum's general operations is provided by donors to the Museum's Annual Fund, The Cowles Charitable Trust, The Marc Haas Foundation, William H. Kearns Foundation, F.M. Kirby Foundation, and public funds from the New York State Council on the Arts, a State Agency.

Whitney Museum of American Art
945 Madison Avenue
New York, NY 10021-2790

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